

43350

NOVELLO'S ORIGINAL OCTAVO EDITION.

THE DESERT

SYMPHONIC ODE

IN THREE PARTS

THE WORDS TRANSLATED FROM THE FRENCH OF AUGUSTE COLIN BY THE

REV. J. TROUTBECK, D.D.

THE MUSIC COMPOSED BY

FELICIEN DAVID.

PRICE ONE SHILLING AND SIXPENCE.

Paper boards, 2s. ; Cloth, gilt, 3s.

LONDON: NOVELLO AND COMPANY, LIMITED
AND
NOVELLO, EWER AND CO., NEW YORK.

LONDON:
NOVELLO AND COMPANY, LIMITED,
PRINTERS.

THE DESERT.

PART I.

Spoken.

In deserts is the Infinite revealed.
The soul, by such immensity inspired,
An eagle gazing on the new-born sun,
The vastness of Infinity can sound.

In deserts all is silent; yet, behold,
While calm profound seems everywhere to
reign,
Upon the pensive solitary soul
There fall the sounds of wondrous melody.

O sounds, of this eternal silence born!
Each grain of sand is gifted with a voice,
To which the depths aerial make reply.
I feel, I hear, that thus the desert speaks:

CHORUS.

Allah, Allah, to Thee I render homage,
Allah, Allah, of Thine immensity, of Thine
eternity,
I am the created image.

Allah, Allah!

Thou only art glorious, Thou only art mer-
ciful,
Thou liftest up the lowly, the proud Thou dost
abase,
Thou only art glorious, Thou only art merciful,
Thou art of life the giver, Thou bringest down
to death.

Allah, Allah!

To Thee be praise, Thou ruler of creation,
That dwellest in eternity.
The solitude of the desert
Thou fillest with Thy majesty.
Allah, Allah!

Spoken.

Behold, upon the verge a dusky train
Alternately appears and disappears:
A caravan it is, that winds along,
A giant serpent seen against the sky.
It passes on its slow and toilsome way:
The tents will be unfurled, when sinks the day.

MARCH OF THE CARAVAN.

SOLO AND CHORUS.

We take our way, with a song we march,
With full delight we onward fare,
Beneath this blue overhanging arch
We freely breathe in ample air.

Spoken.

The air is gloomy, motionless, and dull,
As charged with death. Behold the whirlwind
comes
Impetuously on: the arid blast
Is like an all-devouring pestilence.

THE STORM IN THE DESERT.

CHORUS.

Bow down your heads! The Simoom, fiery
wind,
Passes, as 'twere a scourge from God.



INDEX.

PART I.

	PAGE
SPOKEN... ..	In deserts is the Infinite revealed 1
CHORUS... ..	Allah, Allah, to Thee I render homage 2
SPOKEN... ..	Behold, upon the verge a dusky train 14
MARCH OF THE CARAVAN 14
SOLO AND CHORUS	We take our way 17
SPOKEN... ..	The air is gloomy 19
THE STORM IN THE DESERT 20
CHORUS... ..	Bow down your heads! 20
CALM IS RESTORED 30
THE CARAVAN RESUMES ITS MARCH 30
CHORUS... ..	Again we go on our weary way 31
SOLO AND CHORUS	We take our way, with a song we march 32

PART II.—NIGHT.

SPOKEN... ..	Like to the falling of a bridal veil 34
SOLO (TENOR)	O night, O lovely night 34
ARAB FANTASIA 39
DANCE OF THE DANCING GIRLS 41
FREEDOM IN THE DESERT—CHORUS	Within your dark and narrow dungeons 44
EVENING MEDITATION 49
SOLO (TENOR) AND CHORUS	Enchanting night, delay thy going 49

PART III.—SUNRISE.

SPOKEN... ..	Behold, with rosy tints of dawn is dyed 54
CHANT OF THE MUEZZIN	Peace be unto you 55
DEPARTURE OF THE CARAVAN 57
SOLO AND CHORUS	Again our march we resume 57
SPOKEN... ..	The moving mass is in the distance lost 62
CHORUS	Allah, Allah, to Thee I render homage 63



THE DESERT.

PART I.

Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Cornets à Pistons, Trombones, Ophicleide, Timpani and Strings.

Andante.

PIANO. $\text{♩} = 69.$

ppp *Vi. & Viola.*

Cello & Bassi.

(Spoken.) In deserts is the Infinite revealed.
The soul, by such immensity inspired,
An eagle gazing on the new-born sun,
The vastness of Infinity can sound.

(Spoken.) In deserts all is silent; yet, behold,
While calm profound seems everywhere to reign,
Upon the pensive solitary soul
There fall the sounds of wondrous melody.

Hn.

(Spoken.) O sounds, of this eternal silence born!
Each grain of sand is gifted with a voice,
To which the depths aerial make reply.
I feel, I hear, that thus the desert speaks.

sf

Hn.

CHORUS.

A 1st TENOR.

pp

2nd TENOR.

pp

1st BASS.

pp

2nd BASS.

pp

A

Str. & Wind.

Al - lah, Al - lah, Al - lah, Al - lah,

- lah, to Thee I . . ren - der hom - - - -

- lah, to Thee I . . ren - der hom - - - -

- lah, to Thee I . . ren - der hom - - - -

- lah, to Thee I . . ren - der hom - - - -

- age, Al - lah, Al - lah, to

- age, Al - lah, Al - lah, to

- age, Al - lah, Al - lah, to

age, Al - lah, Al - lah, to

p

Thee I . . ren - der hom - - - age, Al -

p

Thee I . . ren - der hom - - - age, Al -

p

Thee I . . ren - der hom - - - age, Al -

p

Thee I ren - der hom - - - age, Al -

- lah, Al - lah, of Thine im - men - si -

ff

- lah, Al - lah, of Thine im - men - si -

ff

- lah, Al - lah, of Thine im - men - si -

ff

- lah, Al - lah, of Thine im - men - si -

ff Tutti.

- ty, of Thine e - ter - ni - ty I am, I am

pp

- ty, of Thine e - ter - ni - ty I am, I am

pp

- ty, of Thine e - ter - ni - ty I am, I am

pp

- ty, of Thine e - ter - ni - ty I am, I am.

pp Str. & Wind.

the cre - a - ted im - - - - age. Al -

the cre - a - ted im - - - - age. Al -

the cre - a - ted im - - - - age. Al -

the cre - a - ted im - - - - age. Al -

p

B

- lah, Al - lah, Al - lah, Al -

- lah, Al - lah, Al - lah, Al -

- lah, Al - lah, Al - lah, Al -

- lah, Al - lah, Al - lah, Al -

- lah, Al - lah, Al - lah, Al -

- lah, Al - lah, Al - lah, Al -

- lah, Al - lah, Al - lah, Al -

- lah, Al - lah, Al - lah, Al -

- lah, Al - lah, Al - lah, Al -

- lah, Al - lah, Al - lah, Al - lah, Al -
 - lah, Al - lah, Al - lah, Al - lah, Al -
 - lah, Al - lah, Al - lah, Al - lah, Al -
 - lah, Al - lah, Al - lah, Al - lah, Al -

decres.

- lah, Al - lah ! . . . Thou
 - lah, Al - lah ! . . . Thou
 - lah, Al - lah ! . . . Thou
 - lah, Al - lah ! . . . Thou

ff

ff Tutti.

cen - do. *sempre.*

on - ly art glo - ri - ous, Thou on - ly art mer - ci -
 on - ly art glo - ri - ous, Thou on - ly art mer - ci -
 on - ly art glo - ri - ous, Thou on - ly art mer - ci -
 on - ly art glo - ri - ous, Thou on - ly art mer - ci -

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

ful, Thou lift - est up the low - - ly, the

ful, Thou lift - est up the low - - ly, the

ful, Thou lift - est up the low - - ly, the

ful, Thou lift - est up the low - - ly, the

p Str. & Wind.

Ped. *

proud Thou dost a - base, Thou on - ly art glo - ri -

proud Thou dost a - base, Thou on - ly art glo - ri -

proud Thou dost a - base, Thou on - ly art glo - ri -

proud Thou dost a - base, Thou on - ly art glo - ri -

ff Tutti.

Ped. * *Ped.* *

- ous, Thou on - ly art mer - ci - ful, Thou

- ous, Thou on - ly art mer - ci - ful, Thou

- ous, Thou on - ly art mer - ci - ful, Thou

- ous, Thou on - ly art mer - ci - ful, Thou

art of life the giv - - er, Thou bring - est down to
 art of life the giv - - er, Thou bring - est down to
 art of life the giv - - er, Thou bring - est down to
 art of life the giv - - er, Thou bring - est down to

p Str. & Wind.

death, Thou bring - est down to death, Al - -
 death, Thou bring - est down to death, Al - -
 death, Thou bring - est down to death, Al - -
 death, Thou bring - est down to death, Al - -

v **D**

Cello.

- lah, Al - lah, Al - lah, Al - -
 - lah, Al - lah, Al - lah, Al - -
 - lah, Al - lah, Al - lah, Al - -
 - lah, Al - lah, Al - lah, Al - -

The musical score consists of several systems of staves. The first system includes vocal parts with lyrics: "lah, Al lah, do." and piano accompaniment with markings "deces" and "cen". The second system continues the vocal parts and piano accompaniment. The third system features a piano accompaniment with a melodic line and the marking "deces". The fourth system includes vocal parts with lyrics "Al lah, Al" and piano accompaniment with a forte dynamic "f". The fifth system features a piano accompaniment with a dense texture and the marking "f Tutti". The sixth system includes vocal parts with lyrics "lah, Al lah, Al lah!" and piano accompaniment. The seventh system continues the vocal parts and piano accompaniment.

Vivace. $\text{♩} = 76.$

ff Hns. & Tpts.

Bassi.

Str. & Wind.

cres *cen*

E CHORUS.

ff

To Thee be praise, Thou ru - ler of cre -

To Thee be praise, Thou ru - ler of cre -

To Thee be praise, Thou ru - ler of cre -

To Thee be praise, Thou ru - ler of cre -

do. *ff Tutti.*

- a - tion, that dwell - est in e - ter - ni - ty, to Thee be praise, Thou ru - ler of cre -

- a - tion, that dwell - est in e - ter - ni - ty, to Thee be praise, Thou ru - ler of cre -

- a - tion, that dwell - est in e - ter - ni - ty, to Thee be praise, Thou ru - ler of cre -

- a - tion, that dwell - est in e - ter - ni - ty, to Thee be praise, Thou ru - ler of cre -

- a - tion, that dwell - est in e - ter - ni - ty. The so - li - tude of the de -

- a - tion, that dwell - est in e - ter - ni - ty. The so - li - tude of the de -

- a - tion, that dwell - est in e - ter - ni - ty. The so - li - tude of the de -

- a - tion, that dwell - est in e - ter - ni - ty. The so - li - tude of the de -

- sert Thou fill - est with Thy ma - jes - ty, the so - li - tude of the de - sert Thou fill - est

- sert Thou fill - est with Thy ma - jes - ty, the so - li - tude of the de - sert Thou fill - est

- sert Thou fill - est with Thy ma - jes - ty, the so - li - tude of the de - sert Thou fill - est

- sert Thou fill - est with Thy ma - jes - ty, the so - li - tude of the de - sert Thou fill - est

with Thy ma - jes - ty, Thou fill - est with Thy ma - jes - ty, Thou fill - est

with Thy ma - jes - ty, Thou fill - est with Thy ma - jes - ty, Thou fill - est

with Thy ma - jes - ty, Thou fill - est with Thy ma - jes - ty, Thou fill - est

with Thy ma - jes - ty, Thou fill - est with Thy ma - jes - ty, Thou fill - est

with Thy ma - jes - ty. To Thee be praise, Thou rul - er of cre - a - tion, that dwell -
 with Thy ma - jes - ty. To Thee be praise, Thou rul - er of cre - a - tion, that dwell -
 with Thy ma - jes - ty. To Thee be praise, Thou rul - er of cre - a - tion, that dwell -
 with Thy ma - jes - ty. To Thee be praise, Thou rul - er of cre - a - tion, that dwell -

- est in e - ter - ni - ty, the so - li - tude of the de - sert Thou fill - est with Thy ma - jes -
 - est in e - ter - ni - ty, the so - li - tude of the de - sert Thou fill - est with Thy ma - jes -
 - est in e - ter - ni - ty, the so - li - tude of the de - sert Thou fill - est with Thy ma - jes -
 - est in e - ter - ni - ty, the so - li - tude of the de - sert Thou fill - est with Thy ma - jes -

- ty, Thou fill - est with Thy ma - jes - ty, Thou fill - est with Thy ma - jes -
 - ty, Thou fill - est with Thy ma - jes - ty, Thou fill - est with Thy ma - jes -
 - ty, Thou fill - est with Thy ma - jes - ty, Thou fill - est with Thy ma - jes -
 - ty, Thou fill - est with Thy ma - jes - ty, Thou fill - est with Thy ma - jes -

- ty, Al - lah, Al - lah, Al - lah, Al -
 - ty, Al - lah, Al - lah, Al - lah, Al -
 - ty, Al - lah, Al - lah, Al - lah, Al -
 - ty, Al - lah, Al - lah, Al - lah, Al -
F
deces - lah, Al - lah, Al - lah, *cen* Al -
deces - lah, *deces* Al - lah, Al - lah, *cen* Al -
deces - lah, *deces* Al - lah, Al - lah, *cen* Al -
deces - lah, *deces* Al - lah, Al - lah, *cen* Al -
 - lah, to Thee be praise, thou rul - er of cre - a - tion, to Thee be
deces *Str. & Wind.* *cen*
do *sempre.*
 - lah, Al - lah, Al - lah, Al - lah, Al -
do *sempre.*
 - lah, Al - lah, Al - lah, Al - lah, Al -
do *sempre.*
 - lah, Al - lah, Al - lah, Al - lah, Al -
do *sempre.*
 praise thro' e - ter - ni - ty, Al - lah, Al -
do *sempre.*

- lah, Al - lah, Al - lah, Al -
 - lah, Al - lah, Al - lah, Al -
 - lah, Al - lah, Al - lah, Al -
 - lah, Al - lah, Al - lah, Al -

p

- lah, Al - lah,
 - lah, Al - lah,
 - lah, Al - lah,
 - lah, Al - lah,

Al - lah, Al - lah.
 Al - lah, Al - lah.
 Al - lah, Al - lah.
 Al - lah, Al - lah.

pp

VI. & Viola. *pp*

Cello & Bassi.

(Spoken.) Behold, upon the verge a dusky train
 Alternately appears and disappears :
 A caravan it is, that winds along, It passes on its slow and toilsome way :
 A giant serpent, seen against the sky. The tents will be unfurled, when sinks the day.

G MARCH OF THE CARAVAN.
Poco più lento. ♩ = 104.

pp
 Str. con sordini.

Hns.

The image displays a page of musical notation for 'David's Ode, "The Desert."' from the Novello, Ewer and Co.'s Octavo Edition. The page is numbered 15 at the top center. The score is arranged in seven systems, each consisting of a top staff and a bottom staff. The top staff of the first system is labeled 'Ob.' (Oboe) and contains a melodic line with trills (tr) and slurs. The bottom staff of the first system is the piano accompaniment. The second system continues the piano accompaniment. The third system features a trill in the top staff and a dynamic marking of *sf* (sforzando) in the bottom staff. The fourth system includes a trill in the top staff, a dynamic marking of *Hns.* (Horns) in the bottom staff, and a dynamic marking of *sf* with a slur over a measure. The fifth system features a trill in the bottom staff. The sixth system features a trill in the bottom staff. The seventh system features trills in both the top and bottom staves. The key signature is one sharp (F#) and the time signature is 4/4.

The image displays a page of musical notation for F. David's Ode, "The Desert." The page is numbered 16. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key with one sharp (F#) and a 3/4 time signature. The score is divided into several systems, each with two staves. The first system includes the instruction "Hns." above the treble staff and "sf" above the bass staff. The second system includes "f Str. & Wind." above the bass staff. The third system includes "tr" above the bass staff. The fourth system includes "tr" above the bass staff and "ff Tutti." above the bass staff. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings.

17

SOLO. We take our way, with a song we march, With full de - light we on - ward

CHORUS. We take our way, with a song we march, With full de - light we on - ward

SOLO. We take our way, with a song we march, With full de - light we on - ward

CHORUS. We take our way, with a song we march, With full de - light we on - ward

p Hns. & Bsns. *f Tutti.*

SOLO. fare, Beneath this blue ov - er-hang - ing arch We free - ly breathe in am - ple

CHORUS. fare, Beneath this blue ov - er-hang - ing arch We free - ly breathe in am - ple

SOLO. fare, Beneath this blue ov - er-hang - ing arch We free - ly breathe in am - ple

CHORUS. fare, Beneath this blue ov - er-hang - ing arch We free - ly breathe in am - ple

p Hns. & Bsns. *f Tutti.*

SOLO. air, we take our way, with a song we march, with full de - light we on - ward

CHORUS. air, we take our way, with a song we march, with full de - light we on - ward

SOLO. air, we take our way, with a song we march, with full de - light we on - ward

CHORUS. air, we take our way, with a song we march, with full de - light we on - ward

p Hns. & Bsns. *f Tutti.*

fare, be-neath this blue ov - er - hang - ing arch we free - ly breathe in am - ple

Solo. *p* CHORUS. *f*

p *Hns. & Bsn.* *f Tutti.*

air, we take our way, we on - ward fare,

p

p Hns. *p Str.*

we on - ward fare, we take our way,

we on - ward fare, we take our way,

deces *deces*

deces

cres *cen* *do.* *poco*

a *poco*

THE STORM IN THE DESERT.

Poco più vivace. ♩ = 138.

f Tutti.

CHORUS.

ff

Bow down your heads! The Si -

Bow down your heads! The Si -

Bow down your heads! The Si -

Bow down your heads! The Si -

- moom, fie - - ry wind,
 - moom, fie - - ry wind,
 - moom, fie - - ry wind,
 - moom, fie - - ry wind,
Sva

pass - - - es, as 'twere a scourge from
 pass - - - es, as 'twere a scourge from
 pass - - - es, as 'twere a scourge from
 pass - - - es, as 'twere a scourge from
Sva

God. Al -
 God. Al -
 God. Al -
 God. Al -

lah, re-gard our faith sin-cere, Al-

lah, re-gard our faith sin-cere, Al-

- lah, re-gard our faith sin-cere, Al-

- lah, re-gard our faith sin-cere, Al-

lah, sup-port our hearts that fear,

lah, sup-port our hearts that fear,

- lah, sup-port our hearts that fear,

- lah, sup-port our hearts that fear,

K

f Heaven is no more,

f Heaven is no more,

K

p

The musical score is arranged in systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are: "Hell closes round us! Al - - - lah! Heaven is no more, Heaven is no more, Al - - - lah! Hell closes round us! Al - - - lah!". The piano part features a prominent, rhythmic accompaniment in the right hand and a more melodic line in the left hand. The score is marked with a forte (*f*) dynamic.

Thou that rul - est the worlds, our dis - tress Thou be -
Thou that rul - est the worlds, our dis - tress Thou be -
Thou that rul - est the worlds, our dis - tress Thou be -
our dis - tress Thou be -

This system contains four vocal staves and two piano accompaniment staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "Thou that rul - est the worlds, our dis - tress Thou be -" repeated across the four vocal staves, with the second line of the piano accompaniment adding "our dis - tress Thou be -".

- hold - - - - - est,
- hold - - - - - est,
- hold - - - - - est,
- hold - - - - - est,

This system contains four vocal staves and two piano accompaniment staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "- hold - - - - - est," repeated across the four vocal staves. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

Thou that rul - est the worlds, our dis - tress Thou be -
Thou that rul - est the worlds, our dis - tress Thou be -
Thou that rul - est the worlds, our dis - tress Thou be -
Thou that rul - est the worlds, our dis - tress Thou be -

This system contains four vocal staves and two piano accompaniment staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "Thou that rul - est the worlds, our dis - tress Thou be -" repeated across the four vocal staves.

- hold - - - - - est. The an - gel of
 - hold - - - - - est. The an - gel of
 - hold - - - - - est. The an - gel of
 - hold - - - - - est. The an - gel of
 death a - bout us doth hov - er!
 death a - bout us doth hov - er!
 death a - bout us doth hov - er!
 death a - bout us doth hov - er!
 The tem - pest is
 The tem - pest is

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 2/4 time signature. The score is divided into three systems, each with four staves. The first system shows the vocal line and piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system concludes the vocal line and piano accompaniment. The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal line is written in a soprano or alto clef. The lyrics are printed below the vocal line.

The musical score is arranged in four systems, each containing vocal staves and piano accompaniment. The lyrics are as follows:

System 1:
 The tem - pest is
 fierce, and no re - fuge have we!

System 2:
 The tem - pest is
 fierce, and no re - fuge have we!

System 3:
 fierce, and no re - fuge have we!
 No suc - cour is

System 4:
 near us, though faith - ful we be, No suc - cour is
 No suc - cour is

The piano accompaniment features a prominent eighth-note pattern in the right hand and a more active bass line in the left hand. A dynamic marking 'M' (Moderato) is present above the piano part in the fourth system.

near us, though faith - ful we be. Do Thou be our
 near us, though faith - ful we be. Do Thou be our
 near us, though faith - ful we be. Do Thou be our
 near us, though faith - ful we be. Do Thou be our
 shield, and from death set us free, do Thou be our
 shield, and from death set us free, do Thou be our
 shield, and from death set us free, do Thou be our
 shield, and from death set us free, do Thou be our
 shield, and from death set us free.
 shield, and from death set us free.
 shield, and from death set us free.
 shield, and from death set us free.

Al - - - lah, re -

Al - - - lah, re -

Al - - - lah, re -

Al - - - lah, re -

N

f

- gard our faith sin - - -

- gard our faith sin - - -

- gard our faith sin - - -

- gard our faith sin - - -

Sea.....

- cere, Al - lah, . . . re - gard . . . our faith . . . sin -

- cere, Al - lah, . . . re - gard . . . our faith . . . sin -

- cere, Al - lah, . . . re - gard . . . our faith . . . sin -

- cere, Al - lah, . . . re - gard . . . our faith . . . sin -

cere, . . . Al - lah, . . . sup - port . . . our hearts . . . that
 cere, . . . Al - lah, . . . sup - port . . . our hearts . . . that
 cere, . . . Al - lah, . . . sup - port . . . our hearts . . . that
 cere, . . . Al - lah, . . . sup - port . . . our hearts . . . that

deces
 fear, . . . Al - lah, . . . re - gard . . . our faith . . . sin -
deces
 fear, . . . Al - lah, . . . re - gard . . . our faith . . . sin -
deces
 fear, . . . Al - lah, . . . re - gard . . . our faith . . . sin -
deces
 fear, . . . Al - lah, . . . re - gard . . . our faith . . . sin -

cen *do.*
 cere, Al - lah, Al -
cen *do.*
 cere, Al - lah, Al -
cen *do.*
 cere, Al - lah, Al -
cen *do.*
 cere, Al - lah, re - gard our faith sin -
cen *do.* *Str. & Wind.*

- lah!
 - lah!
 - lah!
 - cere! . . . Al - lah! . . . Al - lah! . . .

pp *tenuto.*
Ped.

CALM IS RESTORED.
rall. *8va.*
cres - cen - do. *

THE CARAVAN RESUMES ITS MARCH.
Tempo di marcia. ♩ = 104. *Vi.*
pp *Viola. cres - cen -*
Bassi

Cl.
do. poco . . . a . . . poco.
Bsn.

P CHORUS.

A-gain we go on our wea-ry way, But nought, but nought shall us dis-may, Nor sands nor

A-gain we go on our wea-ry way, But nought, but nought shall us dis-may, Nor sands nor

A-gain we go on our wea-ry way, But nought, but nought shall us dis-may, Nor sands nor

A-gain we go on our wea-ry way, But nought, but nought shall us dis-may, Nor sands nor

f Tutti.

winds that are burn-ing. Nor heat nor toil shall bring dis-tress, For we are strong, and we onward

winds that are burn-ing. Nor heat nor toil shall bring dis-tress, For we are strong, and we onward

winds that are burn-ing. Nor heat nor toil shall bring dis-tress, For we are strong, and we onward

winds that are burn-ing. Nor heat nor toil shall bring dis-tress, For we are strong, and we onward

press, A cer-tain end dis-cern-ing; And we will strive, and achieve suc-cess, To van-quish

press, A cer-tain end dis-cern-ing; And we will strive, and achieve suc-cess, To van-quish

press, A cer-tain end dis-cern-ing; And we will strive, and achieve suc-cess, To van-quish

press, A cer-tain end dis-cern-ing; And we will strive, and achieve suc-cess, To van-quish

Nature learn - ing! We take our way, with a song we march, With full de - light we on - ward

Nature learn - ing! We take our way, with a song we march, With full de - light we on - ward

Nature learn - ing! We take our way, with a song we march, With full de - light we on - ward

Nature learn - ing! We take our way, with a song we march, With full de - light we on - ward

*p Hns. & Bsn.
Str. pizz.* *f Tutti.*

fare, Be-neath this blue ov - er - hang - ing arch We free - ly breathe in am - ple

fare, Be-neath this blue ov - er - hang - ing arch We free - ly breathe in am - ple

fare, Be-neath this blue ov - er - hang - ing arch We free - ly breathe in am - ple

fare, Be-neath this blue ov - er - hang - ing arch We free - ly breathe in am - ple

*p Hns. & Bsn.
Str. pizz.* *f Tutti.*

air, we take our way, with a song we march, with full de - light we on - ward

air, we take our way, with a song we march, with full de - light we on - ward

air, we take our way, with a song we march, with full de - light we on - ward

air, we take our way, with a song we march, with full de - light we on - ward

*p Hns. & Bsn.
Str. pizz.* *f Tutti.*

SOLO. *p* CHORUS. *f*

fare, be-neath this blue ov - er-hang-ing arch we free - ly breathe in am - ple

fare, be-neath this blue ov - er-hang-ing arch we free - ly breathe in am - ple

fare, be-neath this blue ov - er-hang-ing arch we free - ly breathe in am - ple

fare, be-neath this blue ov - er-hang-ing arch we free - ly breathe in am - ple

p Hns. & Bsn. Str. pizz. *f* Tutti.

air, we take our way, with a song we march, with a song we march, be-yond the

air, we take our way, with a song we march, with a song we march, be-yond the

air, we take our way, with a song we march, with a song we march, be-yond the

air, we take our way, with a song we march, with a song we march, be-yond the

plain our home to gain . . . ev - er yearn - ing.

plain our home to gain . . . ev - er yearn - ing.

plain our home to gain . . . ev - er yearn - ing.

plain our home to gain . . . ev - er yearn - ing.

8va

PART II.

NIGHT.

Adagio.

PIANO. ♩ = 66.

pp

(Spoken.) Like to the falling of a bridal veil,
Upon the desert sable night descends,
Her wonted charms are to the heart enhanced,
When Venus high in heaven is gleaming bright.

pp Hns.

Cl.

Cello. *Str. sustain.*

Tpt.

Hn.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

TENOR. A

o night, o

sf *p* *str.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

The musical score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Adagio' and the piano part is marked 'PIANO. ♩ = 66.' The score begins with a piano introduction in the right hand, followed by a bass line in the left hand. The vocal line enters with a spoken introduction. The piano accompaniment includes parts for Horns (Hns.), Clarinet (Cl.), Trumpet (Tpt.), and Cello/Strings (Cello, Str. sustain.). The piano part features several pedal markings (Ped.) with asterisks (*) indicating sustained notes. The vocal line is for Tenor A and includes the lyrics 'o night, o'.

love - - ly night, . . . Thou dost bring us pure delight,

Ped. * *Ped.* * *Ped.* * *Ped.* *

When in prayer we have bent . . . us, . . .

ci. & Fl.
Im.

Ped. * *Ped.* * *Ped.* *

• And on the tranquil plain, All they that long have wan - der'd, In re -

Ped. * *Ped.* * *Ped.* * *Ped.* *

pose now re - main.

sf *p*

Ped. * *Ped.* * *Ped.* * *Ped.* *

O night, O love - - ly night, . . .

B
rinj. *p* *Str.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Thou dost bring us pure delight, As when a lov'd one

Ped. * Ped. * Ped. * Ped. *

Cl. & Fl. a faith-ful heart will re pay: By thee is calm'd the wasting ardour of

Hn. *sf*

Ped. * Ped. *

day. O night, O gen-tle

Cl. *Ob.* *Cl.* *Hn.* *Str.* *p*

Ped. * Ped. * Ped. * Ped. *

night!

Fl. *Cl.* *Str.*

Ped. * Ped. * Ped. * Ped. *

O night, O love-ly night,

Ped. * Ped. * Ped. * Ped. * Ped. *

Thou dost bring us pure de-light, When the air is full of fra - - grance,

Ped. * *Ped.* * *Ped.* *

Cl. & Fl. When, led by mu - sic sweet.

Hrn. *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Girls, in the dance com-bin - ing, Nimble ply twinkling feet,

Ped. * *Ped.* * *Ped.* * *Ped.* *

O night, O

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

love - ly night, Thou dost bring us pure de-light.

Ped. * *Ped.* * *Ped.* * *Ped.* *

As when a lov'd one, A faith-ful heart

Cl. & Fl.
Hn.
Ped. * *Ped.* *

will re-pay: By thee is calm'd the wast-ing ar-dour of day,

Str.
sf
Ped. | * *Ped.* | *

O night, O gen-tle

Cl. *Ob.* *Cl.*
Hn.
p
Ped. * *Ped.* * *Ped.* * *Ped.* *

night.

Fl. *Cl.*
Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Hn. *Fl.* *Hn.*
Ped. * *Ped.* * *Ped.* * *Ped.* *

Cl. *Hn.*
Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

ARAB FANTASIA.
Allegro vivace. ♩ = 104. *f* Wind.

VI. 1.

VI. 2.

f Tutti.

sf

sf

sf

sf

sf

sf

sf

The image displays a page of musical notation for a piano piece. It consists of seven systems of music, each with a grand staff (treble and bass clefs). The notation is dense, featuring many chords and melodic lines. Dynamic markings such as *sf* (sforzando), *p* (piano), and *f* (forte) are placed throughout the score. The key signature has one sharp (F#), and the time signature is not explicitly shown but appears to be common time. The overall style is characteristic of 19th-century piano music.

Fl. & Cl.
p Str.



tr *tr*



DANCE OF THE DANCING GIRLS.

F Moderato. ♩ = 92. *Ob.*

p Str.



f Str.



Cl.



Ob.



The musical score consists of seven systems of music. Each system has a grand staff with a treble and bass clef. The first system includes a woodwind part for Oboe and Clarinet (Ob. & Cl.) in the upper right. Dynamics include *f* and *p*. The second system continues the piano accompaniment. The third system features a *cres.* marking. The fourth system continues the piano accompaniment. The fifth system includes a woodwind part for Oboe (Ob.) in the upper right, with dynamics *f* and *p*. The sixth system features a string part (*f Str.*) in the lower right. The seventh system features a woodwind part for Oboe (*Ob. p.*) in the upper left and a string part (*f Str.*) in the lower right.

Ob. Cl. Bass.

p

This system shows the first two staves of the score. The upper staff is for woodwinds, with parts for Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bass.). The lower staff is for the piano. The music begins with a piano (*p*) dynamic. The woodwinds play chords and short melodic phrases, while the piano provides a rhythmic accompaniment with eighth-note patterns.

Cl. Ob.

This system continues the musical score. The woodwind parts (Cl. and Ob.) feature more active melodic lines. The piano accompaniment remains consistent with the eighth-note accompaniment.

This system shows the piano part continuing its accompaniment. The woodwind parts are not explicitly shown in this system, suggesting they are playing sustained chords or are silent.

This system continues the piano accompaniment. The woodwind parts are not explicitly shown.

morendo.

This system features a *morendo* (diminuendo) instruction. The piano accompaniment shows a gradual decrease in volume. The woodwind parts are not explicitly shown.

f Str. & Wind.

This system begins with a forte (*f*) dynamic and includes the instruction *Str. & Wind.* (Strings and Winds). The piano accompaniment becomes more active, and the woodwind parts are now explicitly shown with melodic lines.

FREEDOM IN THE DESERT.

G Vivace. **CHORUS.** *ff*

With - in your
 With - in your
 With - in your
 With - in your

tr *G Vivace.* $\text{♩} = 80.$
ff *Hns. & Trombone.* *Ob. Cl. & Bsn.*

dark and nar - row dun-geons, Pal - lid dwellers in cit - ies, live,
 dark and nar - row dun-geons, Pal - lid dwellers in cit - ies, live,
 dark and nar - row dun-geons, Pal - lid dwellers in cit - ies, live,
 dark and nar - row dun-geons, Pal - lid dwellers in cit - ies, live,

ff Tutti. *Str. & Wind.*

Not yours it is to share the plea - sures Earth and
 Not yours it is to share the plea - sures Earth and
 Not yours it is to share the plea - sures Earth and
 Not yours it is to share the plea - sures Earth and

sky to oth - ers can give. The life you

sky to oth - ers can give. The life you

sky to oth - ers can give.

sky to oth - ers can give.

lead is void of beau-ty, Dull are your days, wea - ry and long ;

lead is void of beau-ty, Dull are your days, wea - ry and long ;

Dull are your days, wea - ry and long ;

Dull are your days, wea - ry and long ;

Fath - er-land for . . us is the de - sert, And we are

Fath - er-land for . . us is the de - sert, And we are

Fath - er-land for . . us is the de - sert, And we are

Fath - er-land for . . us is the de - sert, And we are

rall. *a tempo.*

free and proud and strong.

free and proud and strong.

free and proud and strong.

free and proud and strong.

H

For us is

For us is

For us is

For us is

H

Hns. & Trombone.

Ob. Cl. & Bsn.

light, and space un-bound-ed, 'Tis for us the mir - age is bright ;

light, and space un-bound-ed, 'Tis for us the mir - age is bright ;

light, and space un-bound-ed, 'Tis for us the mir - age is bright ;

light, and space un-bound-ed, 'Tis for us the mir - age is bright ;

Tutti.

Str. & Wind.

For us the cloud that on - ward pass - es, Ours is the

For us the cloud that on - ward pass - es, Ours is the

For us the cloud that on - ward pass - es, Ours is the

For us the cloud that on - ward pass - es, Ours is the

cours - er's tire - less flight. For us the

cours - er's tire - less flight. For us the

cours - er's tire - less flight.

cours - er's tire - less flight.

sil - ver sands are sparkling, On them we rest, calm - ly we sleep;

sil - ver sands are sparkling, On them we rest, calm - ly we sleep;

On them we rest, calm - ly we sleep;

On them we rest, calm - ly we sleep;

*rall.**a tempo.*

For us are the stars clear - ly shin - ing, O'er us a

For us are the stars clear - ly shin - ing, O'er us a

For us are the stars clear - ly shin - ing, O'er us a

For us are the stars clear - ly shin - ing, O'er us a

night - ly watch they keep.

night - ly watch they keep.

night - ly watch they keep.

night - ly watch they keep.

*Hns. & Trombone.**dim.**p Fl. Ob. & Cl.**Hns.**dim.*

EVENING MEDITATION.

Fl. Ob. & Bsn.

J Andante molto. $\text{♩} = 60$.

dolce.
Viola & Cello.

Fl. Ob. & Bsn.

VI. & Hns. sustain.

Bassi.

K TENOR. *dolce, espressivo e legato.*

En - chanting

p *Str.*

night, de - lay thy go - ing, For thou to love and life dost

wake me; It is while song from me is flow - - ing That to her

heart my love will take me. *Wind.*

dim.

Up - on thy way, fair moon, be

p *vl. pizz.*

go - ing, To fol - low thee thou canst not make me, But here shall

song from me be flow - - ing, And to her heart my love .. will

take me.

f Wind.

dim.

M

My wea-ry eyes to sleep are go - ing, In peace to

Fl. & Cl.

pp Hns. & Str. arco sustain.

rest, till morn - ing wake me, Yet though my song no . . more be

flow - - ing, Still to her heart my love will take me. *Wind.*

N CHORUS. *pp*

My wea-ry eyes to sleep are

My wea-ry eyes to sleep are

My wea-ry eyes to sleep are

My wea-ry eyes to sleep are

go - ing, In peace to rest till morn - ing wake me, Yet tho' my

go - ing, In peace to rest till morn - ing wake me, Yet tho' my

go - ing, In peace to rest till morn - ing wake me, Yet tho' my

go - ing, In peace to rest till morn - ing wake me, Yet tho' my

song no more be flow - - ing, Still to her heart my love will

song no more be flow - - ing, Still to her heart my love will

song no more be flow - - ing, Still to her heart my love will

song no more be flow - - ing, Still to her heart my love will

p

take me.

take me.

take me.

take me.

p

morendo.

Vi. & Viola.

ppp

rall.

Bassi.

END OF SECOND PART.

PART III.

SUNRISE.

Maestoso. $\text{♩} = 60.$
Vi.
pp
PIANO.



Behold, with rosy tints of dawn is dyed
The wide expanse of heaven; the orb of day
Appears with sudden beams; and as he mounts
He fills the desert plains with light and love.

Sva.
p
Cl.



Sva.
Ob.



Sva.
Bassn.
Hn.



Sva.
cres- - - cen - - - do.
Cl.
Bassi.
Ped.



Sva.
f Tutti.



Adagio. CHANT OF THE MUEZZIN.

Peace be un - to you, peace be un - to all,
 El . . Sa-lam - a - lek, a leikoum el Sa - lam

Adagio. ♩ = 48.
p

Al - lah . . is great, to prayer come fall. . .
 Al - lah . . ouak bar ia les Sa-lah. . .

f

None is God . . but Al-lah, Ma-ho-met is the prophet of Al - lah,
 la Al - lah . . il Al-lah, ou Mo-ha - med rassoul Al - lah,

p

Al - lah . . . is great, to prayer come fall.
 Al - lah . . . ou kbar ia les Sa - lah.

None is God . . . but Al - lah, Ma-ho-met is the prophet of Al -
 la Al - lah . . . il Al - lah ou Mo - ha - med rassoul Al -

lah,
 lah, Al - lah . . . is great,
 Al - lah . . . ou kbar,

to prayer come fall.
 ia les Sa - lah.

p *f* *p* *f* *tr* *sf*

Viol.
Cello & Bsn.

DEPARTURE OF THE CARAVAN.

B *Moderato, tempo di marcia.* ♩ = 104. *Hns.*

pp *Bassi.*

cres. *Viola.*

Ob. & Cl.

cres.

C **CHORUS.**

f

A - gain our march we re - sume, go - ing on A - cross the drea - ry wastes a -

A - gain our march we re - sume, go - ing on A - cross the drea - ry wastes a -

A - gain our march we re - sume, go - ing on A - cross the drea - ry wastes a -

A - gain our march we re - sume, go - ing on A - cross the drea - ry wastes a -

f Tutti.

- lone, The depths of the de - sert be - hold - ing. We for - ward press through - out the

- lone, The depths of the de - sert be - hold - ing. We for - ward press through - out the

- lone, The depths of the de - sert be - hold - ing. We for - ward press through - out the

- lone, The depths of the de - sert be - hold - ing. We for - ward press through - out the

day, Though days are long, and long the way, Life no joys un - fold -

day, Though days are long, and long the way, Life no joys un - fold -

day, Though days are long, and long the way, Life no joys un - fold -

day, Though days are long, and long the way, Life no joys un - fold -

- ing: And as we go, we long to know How Fate our course is mould -

- ing: And as we go, we long to know How Fate our course is mould -

- ing: And as we go, we long to know How Fate our course is mould -

- ing: And as we go, we long to know How Fate our course is mould -

Solo. *p* - ing. We take our way, with a song we march, With full de - light we on - ward

f *CHORUS.*

Solo. *p* - ing. We take our way, with a song we march, With full de - light we on - ward

f *CHORUS.*

Solo. *p* - ing. We take our way, with a song we march, With full de - light we on - ward

Solo. *p* - ing. We take our way, with a song we march, With full de - light we on - ward

f *CHORUS.*

f *Tutti.*

p *Hns. Bssn. & Str. pizz.*

SOLO. *p* fare; Be-neath this blue ov-er-hang-ing arch We free-ly breathe in am-ple *f* CHORUS.

SOLO. *p* fare; Be-neath this blue ov-er-hang-ing arch We free-ly breathe in am-ple *f* CHORUS.

SOLO. *p* fare; Be-neath this blue ov-er-hang-ing arch We free-ly breathe in am-ple *f* CHORUS.

SOLO. *p* fare; Be-neath this blue ov-er-hang-ing arch We free-ly breathe in am-ple *f* CHORUS.

p Hns. Bsn. & Str. pizz. *f* Tutti.

SOLO. *p* air, we take our way, with a song we march, with full de-light we on-ward *f* CHORUS.

SOLO. *p* air, we take our way, with a song we march, with full de-light we on-ward *f* CHORUS.

SOLO. *p* air, we take our way, with a song we march, with full de-light we on-ward *f* CHORUS.

SOLO. *p* air, we take our way, with a song we march, with full de-light we on-ward *f* CHORUS.

p Hns. Bsn. & Str. pizz. *f* Tutti.

SOLO. *p* fare, beneath this blue ov-er-hang-ing arch we free-ly breathe in am-ple *f* CHORUS.

SOLO. *p* fare, beneath this blue ov-er-hang-ing arch we free-ly breathe in am-ple *f* CHORUS.

SOLO. *p* fare, beneath this blue ov-er-hang-ing arch we free-ly breathe in am-ple *f* CHORUS.

SOLO. *p* fare, beneath this blue ov-er-hang-ing arch we free-ly breathe in am-ple *f* CHORUS.

p Hns. Bsn. & Str. pizz. *f* Tutti.

air, we take our way, with a song we march, with full de-light we on-ward fare, be-neath this

air, we take our way, with a song we march, with full de-light we on-ward fare, be-neath this

air, we take our way, with a song we march, with full de-light we on-ward fare, be-neath this

air, we take our way, with a song we march, with full de-light we on-ward fare, be-neath this

p Cl. Bssn. & Str. pizz.

blue over-hang-ing arch we free-ly breathe in am-ple air, We

blue over-hang-ing arch we free-ly breathe in am-ple air, We

blue over-hang-ing arch we free-ly breathe in am-ple air, We

blue over-hang-ing arch we free-ly breathe in am-ple air, We

p Str. arco.

sing, we march, we sing,

sing, we march, we sing,

sing, we march, we sing,

sing, we march, we sing,

sing, we march, we sing,

tr

we march, we sing,
deces *deces*

we march, we sing,
deces *deces*

we march, we sing,
deces *deces*

we march, we sing,
deces *deces*

tr
deces *cen* *do* *sempre.*

cen *do.* **F**

we march, we march!

cen *do.*

we march, we march!

cen *do.*

we march, we march!

cen *do.*

we march, we march!

tr *tr* **F**

pp Str.

G *Hns.*

Cello.

Bassi.

morendo.

The moving mass is in the distance lost ;
It goes, it goes, one sees it disappear
Like morning mists ; and o'er the waste of sands
Eternal silence now resumes her reign.

Andante. ♩ = 69.

Scr. p

Hn.

O sounds, of this eternal silence born !
Each grain of sand is gifted with a voice,
To which the depths aërial make reply.
I feel, I hear, that thus the desert speaks :

H СНОУС. pp

Al - lah, Al - lah, to

Al - lah, Al - lah, to

Al - lah, Al - lah, to

Al - lah, Al - lah, to

Wind. pp Str. Wind sustain.

Thee I . . ren - der hom - - - age, Al -

Thee I . . ren - der hom - - - age, Al -

Thee I . . ren - der hom - - - age, Al -

Thee I . . ren - der hom - - - age, Al -

- lah, Al - lah, to Thee I . . ren - der

- lah, Al - lah, to Thee I . . ren - der

- lah, Al - lah, to Thee I . . ren - der

- lah, Al - lah, to Thee I ren - der

hom - - - - age, Al - lah, Al -
 hom - - - - age, Al - lah, Al -
 hom - - - - age, Al - lah, Al -
 hom - - - - age. Al - lah, Al -

f
 - lah, of Thine e - ter - ni - ty, of
 - lah, of Thine e - ter - ni - ty, of
 - lah, of Thine e - ter - ni - ty, of
 - lah, of Thine e - ter - ni - ty, of

pp
 Thine im - men - si - ty I am, I am the cre - a - ted
 Thine im - men - si - ty I am, I am the cre - a - ted
 Thine im - men - si - ty I am, I am the cre - a - ted
 Thine im - men - si - ty I am, I am the cre - a - ted

pp

- lah, Al - lah, Al - lah, Al -
 - lah, Al - lah, Al - lah, Al -
 - lah, Al - lah, Al - lah, Al -
 - lah, Al - lah, Al - lah, Al -

dim in - u - en - do.
 - lah, *dim* in - u - en - do.
 - lah, *dim* in - u - en - do.
 - lah, *dim* in - u - en - do.
 - lah, Al - lah!
dim in - u - en - do.

K *Vivace.* ♩ = 76.
f Hns. & Tpts.
 Bassi.

p

cres
Str. & Wind. *cen* *do.*

CHORUS.

f To Thee be praise, Thou rul-er of cre-a-tion, that dwell-est in e-ter-ni-

f To Thee be praise, Thou rul-er of cre-a-tion, that dwell-est in e-ter-ni-

f To Thee be praise, Thou rul-er of cre-a-tion, that dwell-est in e-ter-ni-

f To Thee be praise, Thou rul-er of cre-a-tion, that dwell-est in e-ter-ni-

f *Tutti.*

- ty, to Thee be praise, Thou rul-er of cre-a-tion, that dwell-est in e-ter-ni-

- ty, to Thee be praise, Thou rul-er of cre-a-tion, that dwell-est in e-ter-ni-

- ty, to Thee be praise, Thou rul-er of cre-a-tion, that dwell-est in e-ter-ni-

- ty, to Thee be praise, Thou rul-er of cre-a-tion, that dwell-est in e-ter-ni-

ty. The so - li - tude of the de - sert Thou fill - est with Thy ma - jes -
 ty. The so - li - tude of the de - sert Thou fill - est with Thy ma - jes -
 - ty. The so - li - tude of the de - sert Thou fill - est with Thy ma - jes -
 - ty. The so - li - tude of the de - sert Thou fill - est with Thy ma - jes -

ty, the so - li - tude of the de - sert Thou fill - est with Thy ma - jes - ty,
 ty, the so - li - tude of the de - sert Thou fill - est with Thy ma - jes - ty,
 - ty, the so - li - tude of the de - sert Thou fill - est with Thy ma - jes - ty,
 - ty, the so - li - tude of the de - sert Thou fill - est with Thy ma - jes - ty,

M
 Thou fill - est with Thy ma - jes - ty, Thou fill - est with Thy ma - jes - ty, to Thee be
 Thou fill - est with Thy ma - jes - ty, Thou fill - est with Thy ma - jes - ty, to Thee be
 Thou fill - est with Thy ma - jes - ty, Thou fill - est with Thy ma - jes - ty, to Thee be
 Thou fill - est with Thy ma - jes - ty, Thou fill - est with Thy ma - jes - ty, to Thee be
M

praise, Thou rul-er of cre - a - tion, that dwell - est in e - ter - ni - ty, the so - li - tude of the de -

praise, Thou rul-er of cre - a - tion, that dwell - est in e - ter - ni - ty, the so - li - tude of the de -

praise, Thou rul-er of cre - a - tion, that dwell - est in e - ter - ni - ty, the so - li - tude of the de -

praise, Thou rul-er of cre - a - tion, that dwell - est in e - ter - ni - ty, the so - li - tude of the de -

- sert Thou fill - est with Thy ma - jes - ty, Thou fill - est with Thy ma - jes -

- sert Thou fill - est with Thy ma - jes - ty, Thou fill - est with Thy ma - jes -

- sert Thou fill - est with Thy ma - jes - ty, Thou fill - est with Thy ma - jes -

- sert Thou fill - est with Thy ma - jes - ty, Thou fill - est with Thy ma - jes -

- ty, Thou fill - est with Thy ma - jes - ty, Al - lah, Al - lah, Al -

- ty, Thou fill - est with Thy ma - jes - ty, Al - lah, Al - lah, Al -

- ty, Thou fill - est with Thy ma - jes - ty, Al - lah, Al - lah, Al -

- ty, Thou fill - est with Thy ma - jes - ty, Al - lah, Al - lah, Al -

O *deces* - - - - - *cen*
 - lah, Al - lah, *deces* - Al - lah, Al - lah, Al - lah, Al -
 - lah, Al - lah, *deces* - Al - lah, Al - lah, *cen* - Al -
 - lah, Al - lah, *deces* - Al - lah, Al - lah, *cen* - Al -
 - lah, Al - lah, to Thee be praise, Thou rul-er of cre - a - tion, to Thee be
Str. *deces* - - - - - *Wind sustain.* - - - - - *cen*
 - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al -
 - lah, Al - lah, Al - lah, *do.* Al - lah, Al - lah, Al -
 - lah, Al - lah, Al - lah, *do.* Al - lah, Al - lah, Al -
 - lah, Al - lah, Al - lah, *do.* Al - lah, Al - lah, Al -
 praise thro' e - ter - ni - ty, Al - lah, Al - lah, Al -
 - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al -
 - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al -
 - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al -
 - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al -
 - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al -
Ophicleide.

- lah, Al - lah !
 - lah, Al - lah !
 - lah, Al - lah !
 - lah, Al - lah !

pp *cres.* - - - cen - - - do. *ff* *p* *cres.*
 Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al -

pp *cres.* - - - cen - - - do. *ff* *p* *cres.*
 Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al -

pp *cres.* - - - cen - - - do. *ff* *p* *cres.*
 Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al -

pp *Str. & Wind.* *cres.* - - - cen - - - do. *ff* *Tutti.* *p* *cres.*

ff - lah, Al - lah, Al - lah, Al - lah, . . . Al - lah !
ff - lah, Al - lah, Al - lah, Al - lah, . . . Al - lah !
ff - lah, Al - lah, Al - lah, Al - lah, . . . Al - lah !
ff - lah, Al - lah, Al - lah, Al - lah, . . . Al - lah !

